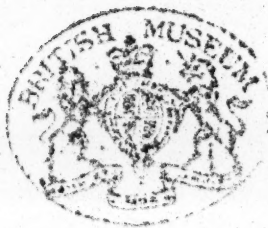


K 8. h 19





The Preface.

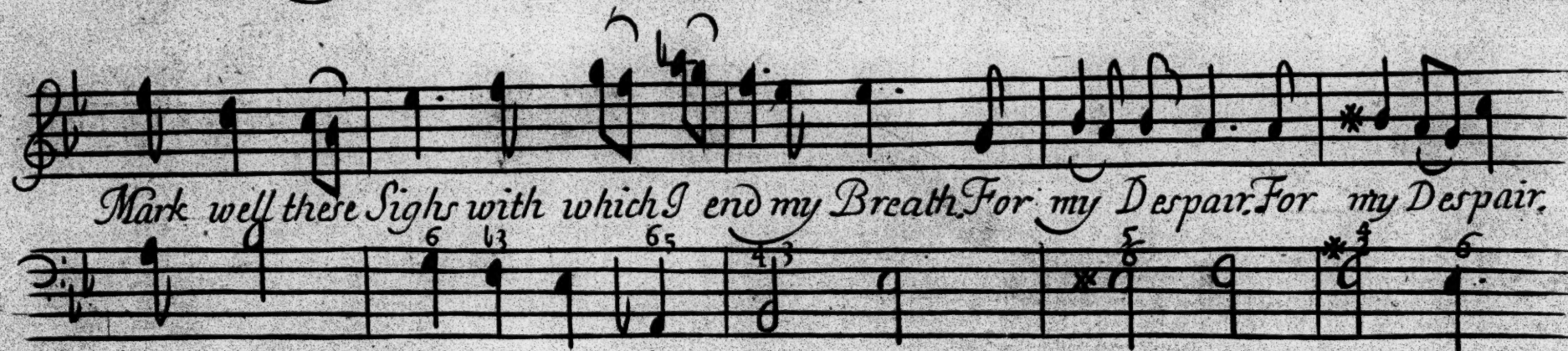
Having observ'd that most of my former Songs in the Common Printed Books about Town were not only imperfect but in a very bad Character, feareing least these should meet wth the same Fate, I was willing to publish them my self, in Regard to those perticular Lovers of Musick for whom I design'd them, And that I may doe the Authors of y^e words as well as my selfe the Right to have them Faire and Correct, I have bin at y^e Charge of Engraveing them on Copper

In some of these Compositions I have imitated the Italians in their manner of Ariettas; who for there Excellence in Vocal Musick are (in my Judgment) the best Paterns; if I find them acceptable to those whose Opinions I most value. I have my end.

Non e bel quel che bel
Ma quel che piace

RK

(I)



And you kind Echo's who for ever wake
Attentive to unhappy Lover's Moan.
When in your Shades Lavinia walks a lone,
Thoughtless of what I suffer for her Sake.
In moving Sounds my last complaints repeat
To that dear cause.
To that dear cause.
Of my untimely Fate
To that dear cause of my untimely Fate.

If her now cruel Heart relent at last.
If on my Grave one tender look she cast.
Owning my Passion constant & sincere
I ask no more, I would not cast a tear.
But happy may she live from Loving free
And grant to none.
And grant to none.
What she denied to me
And grant to none, what she deny'd to me.

(II)

Only tell her Only tell her that I Love Leave the

rest to her and Fate Leave y^e rest to her & Fate Leave y^e rest to

her and Fate Some kind. Planett from above may perhaps her pity move

Lovers on ther Stars must wait may perhaps her pity move

Lovers on ther Stars must waite Only tell her Only tell her y^e 9

Love why oh why shoud I dispair, mercys picturd in her Eye

(III)

If she Once touch safe to hear, wellcome hope & farwell feare.

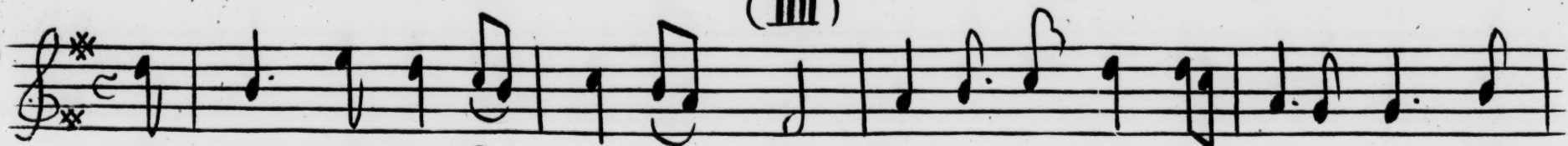
She's too good to lett me Dye, she's too good to let me Dye.

She's too good to let me Dye, why oh why should I dispair, she's too

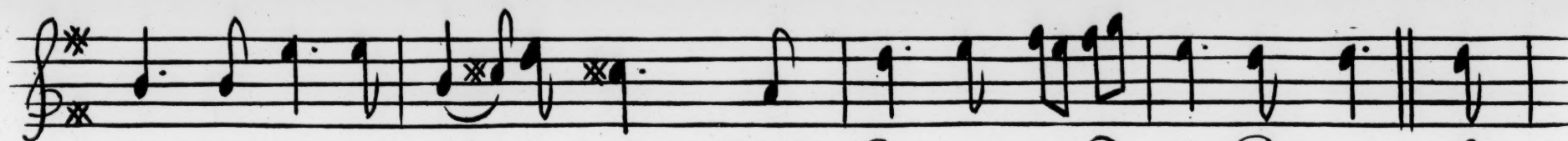
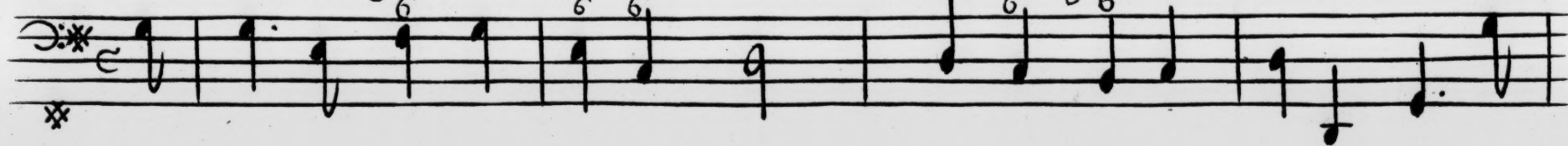
good to let me Dye, why oh why Shoud I dispair.

why oh, why shoud I dispair.

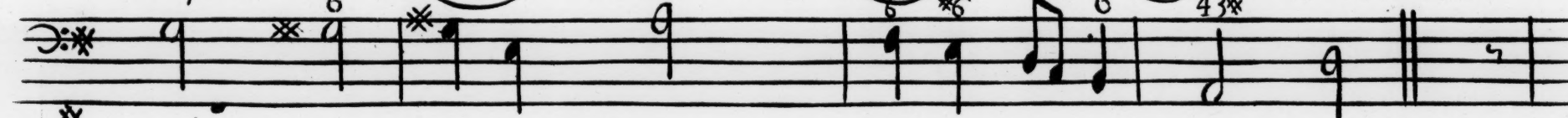
(III)



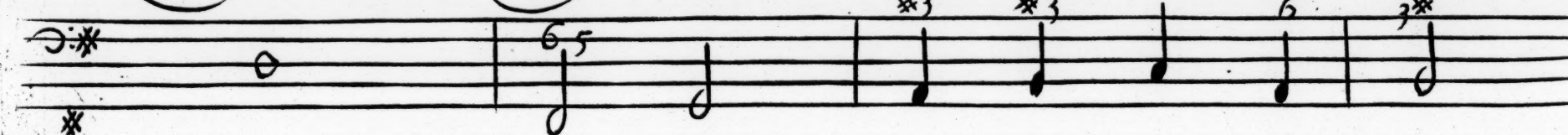
In vain, Alas, I leave the Shore, Never to see Aminta more, For



she pursues me every where With Love, attended by Despair. On



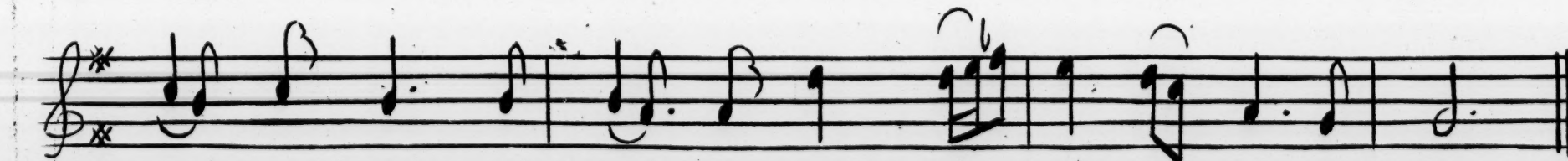
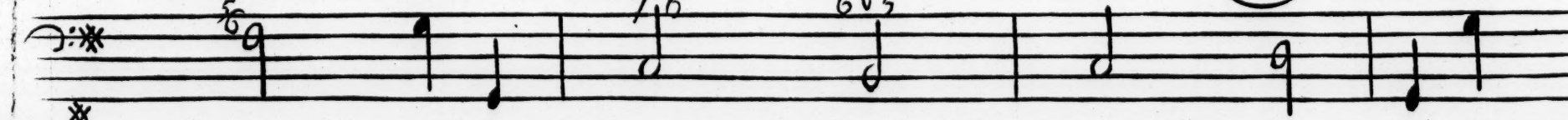
Lands, on Seas, in every Place. She haunts me with that Angel's



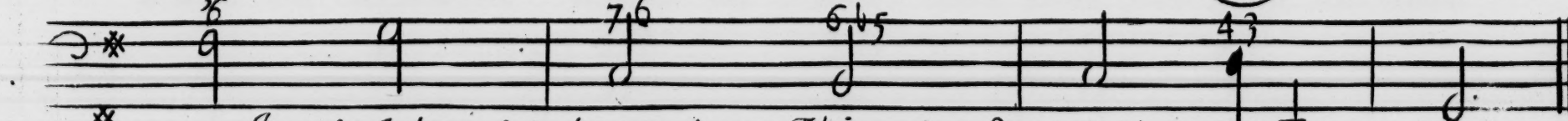
Face, The Spirit Love is so refin'd No Magick can its Progress bind, it



walks on waves, it walks on waves, And will not stay behind, It

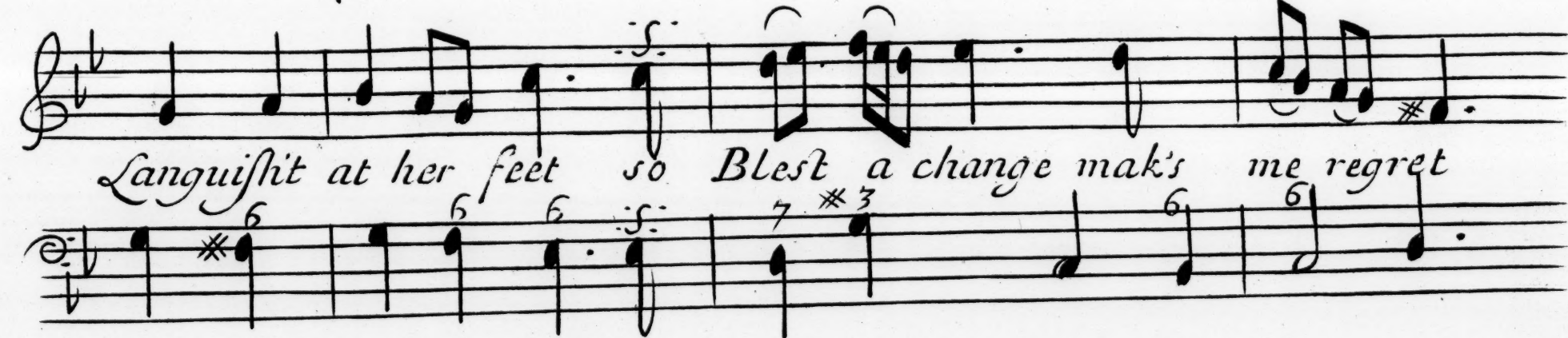
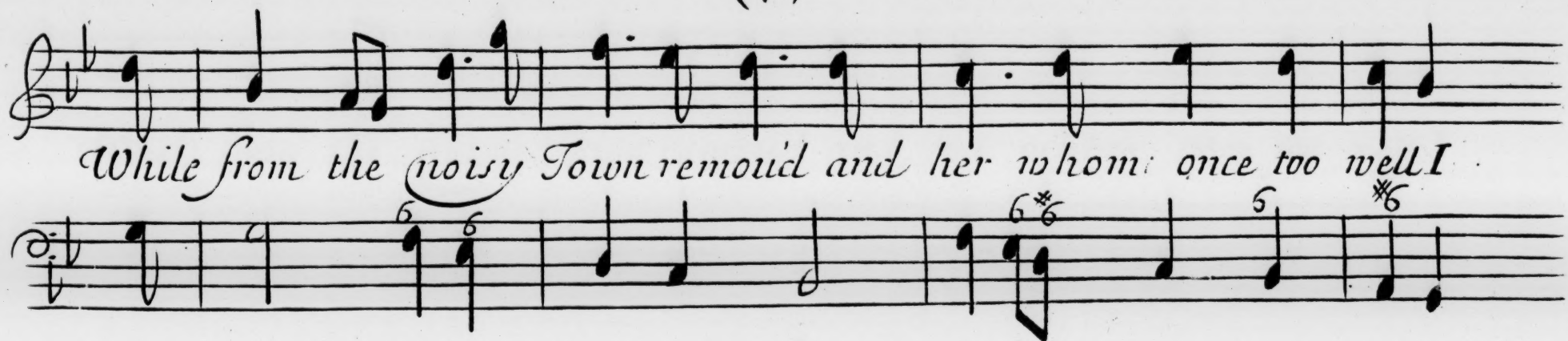


walks on waves, It walks on waves, And will not stay behind



In vain I languish for my fate. } Th' impatient Slave that's doom'd to love
But kindness never comes to late. } Must suffer what's decreed above.
In vain a thousand ways I try. } But oh ye Power rather ordain.
To change to Conquer or to Dye. } That I may perish in the main.
Than thus to live } Oppressed by her disdain.
Than thus &c

(V)



How foolish are they that perplex
There thoughts with that unthinking Sex
Who value trifles and dispise
What justice and good sence would prize
For Women make true Love a jest
And like those most that flatter Best

(VI)

Handwritten musical score for "The Bird Song" by George F. Root. The score is written on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the staves: "With thee for ever - - - ver, with thee for ever I in woods cou'd rest." The music features a melody in the treble staff and a bass line in the bass staff, with various musical notations including eighth notes, quarter notes, and rests.

with thee for ever, I in woods could rest, Where never human Foot y' - -

Handwritten musical score for "The Bird Song" by John G. Whittier. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody with lyrics: "Ground has prest, With thee for ever I in woods cou'd, rest, where never human". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line. The lyrics are written between the staves. The score is handwritten and appears to be a personal manuscript.

Foot y Ground has prest. Thou from all Shades y Darknefs canst exclude, and

from a Desert, and from a De = sert banish Solitude, Thou from all Shades

the Darknes; canst exclude, And from a De = sert and from a Desert

(VII)

Banish Solitude, thou from all Shades y^e Darknes canst Exclude.

and from a De sert De sert Ban-

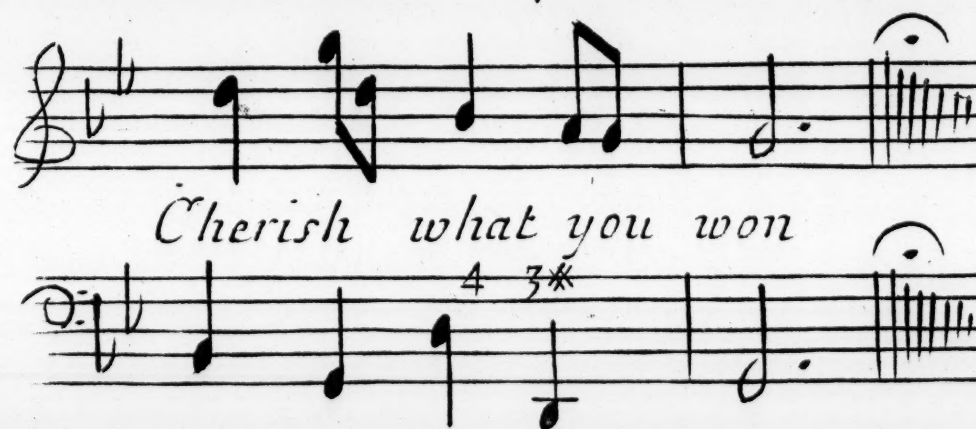
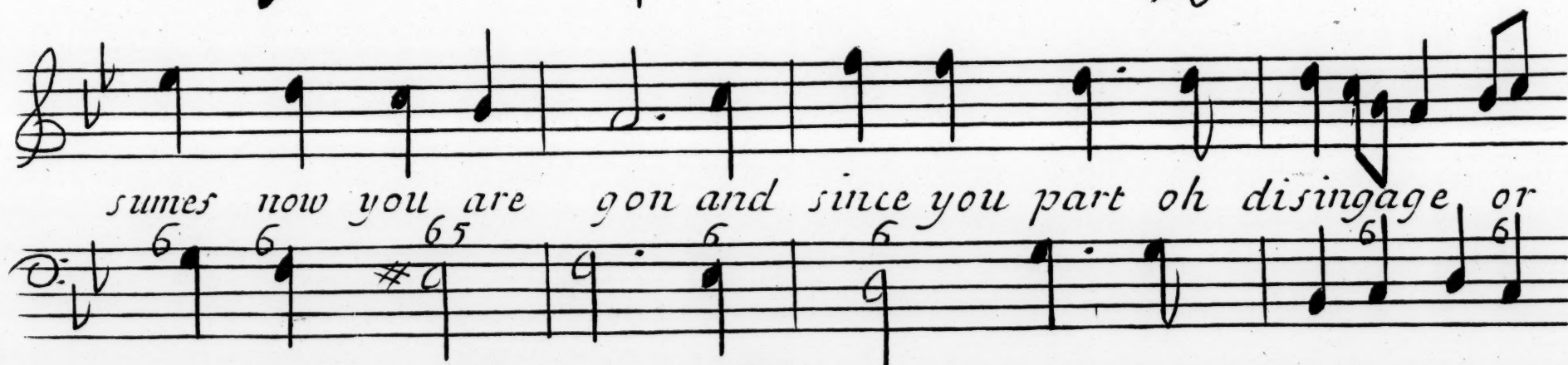
Slower
ish solitude and from a Deasert Banish Solitude.

Freedom is a Reall Treasure, love a Dream halfe false & vain short, uncertain

all the pleasure, Sure and lasting is the Pain, a sincere and tender passion

Some Ill Planett ever rules, Oh how blind is Inclination. Fate & Women dote on Fools

(VIII)



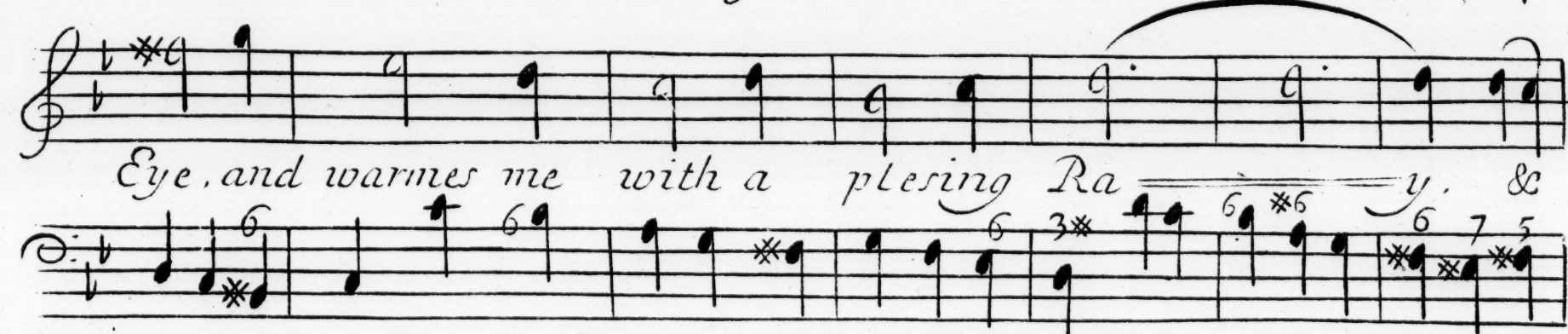
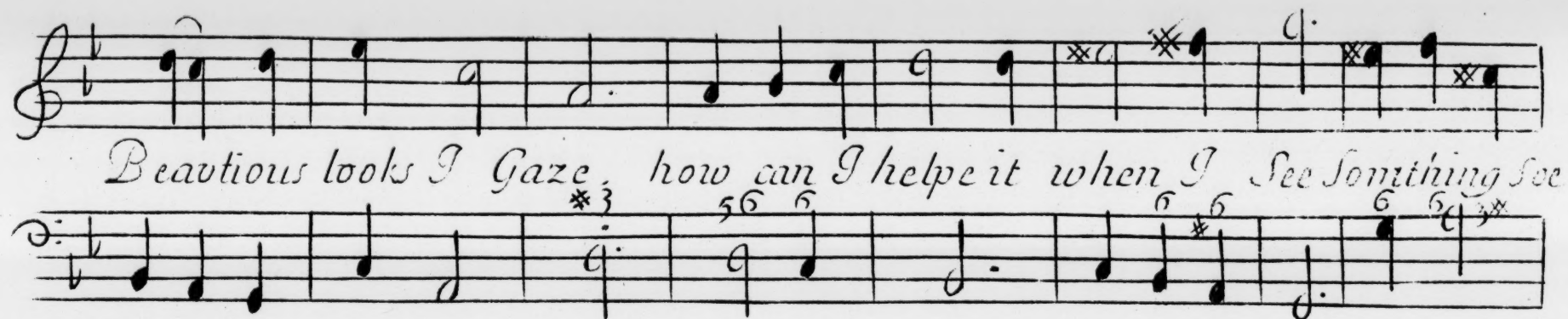
For Absence is y forming test
That Loves conception trys

If by it tis to long oprest
It in the Embrio in y Embrio Dys

Then Quicken me by some soft wish
Ere you from Tunbridg come

Since if your Heart refuse me this
you'll find Both in my Tomb,

(IX)



An Air so Settled & Seren } But fate forbids me to designe.
 And yett Soe gay & easly too } The Mighty conquest of your Brest.
 On all y^e Plaines I have not Seen } And I had rather tourture mine.
 In any other Nymph but you } Then Rob you of one Minuets Rest.
 Then Rob you &c.

The cruill Nymph had with desembl'd hate pronounc'd her Strephons wretchid fate

The cruill Nymph had with desembl'd hate pronounc'd her Strephons wretchid fate whē y^e

when y^e Swain Saw a Combat in her Eyes youthfull and active Love Youthfull

Swain Saw a Combat a Combat in her Eyes Youthfull & active Love Youthfull & active Love

& active Love active Love with da-ring Honor Strove and eager-ly persud

Youthfull & active Love with da-ring Honor Strove & eager-ly & eager-ly persud

the victory and eager-ly persud y^e victory and eager-ly persud y^e victory

the victory & eager-ly & eager-ly persud y^e victo-ry & eager-ly eager-ly persud y^e victory

(XI)

Alt Lengthy Imperious Foe was forst to yeild and Love & Clove comandit all the

Alt Lengthy Imperious Foe was forst to yeild & love comandit all the

feild then on her Cheeks his baner he displayd & In Tryumphant State & In Tryumphant

feild then on her Cheeks & on her Cheeks his baner he displayd & In Tryumphant State & In Tryumphant

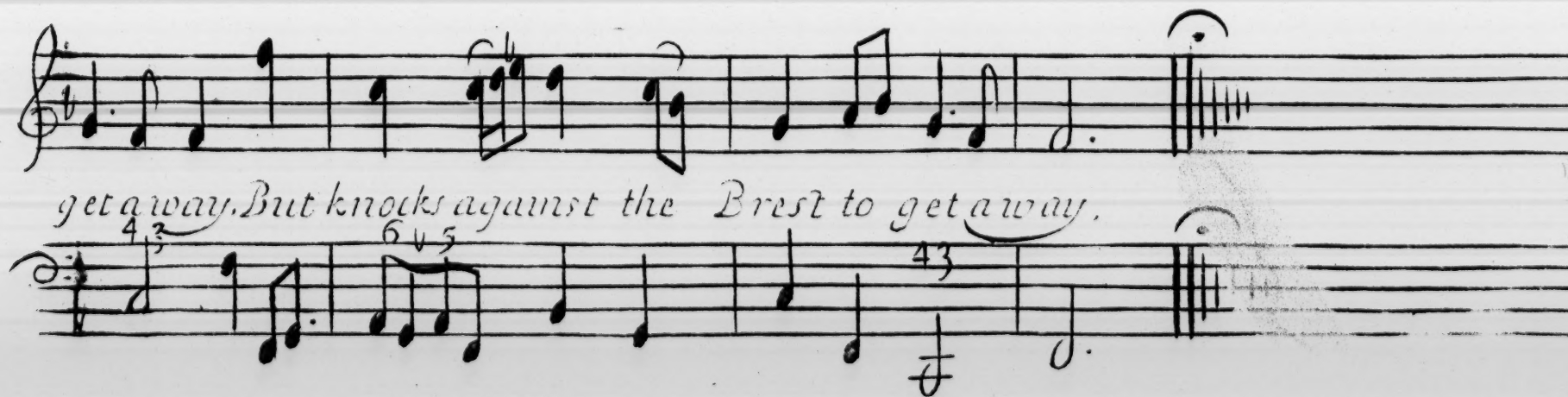
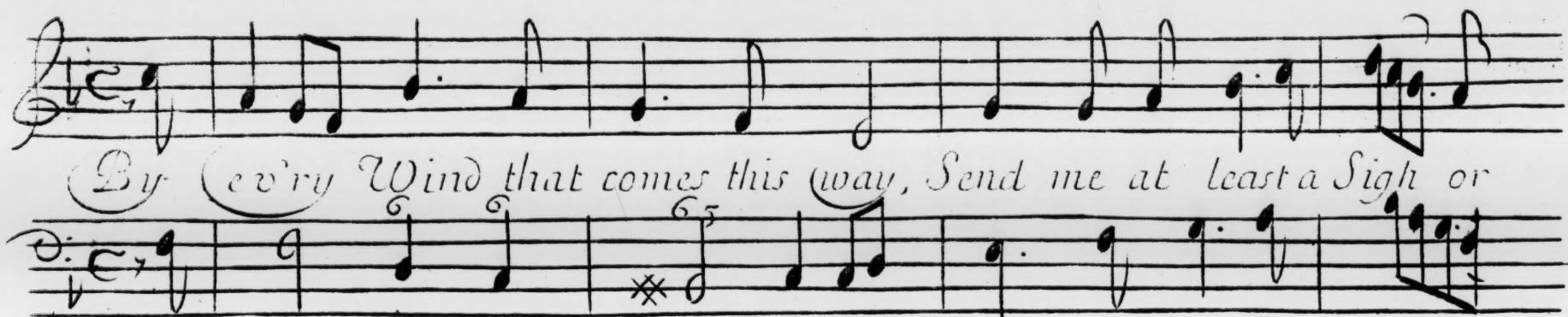
State t'aplaud y Conquerers Fate & In Tryumphant State & In Tryumphant State & In Tryumphant

State t'aplaud y Conquerers Fate & In Tryumphant State & In Tryumphant

phant State t'aplaud y Conquerers Fate Legions of Cupids Grac'd y Lovely Maide

phant State t'aplaud y Conquerers Fate Legions of Cupids Grac'd y Lovely Maide

(XII)



(XIII)



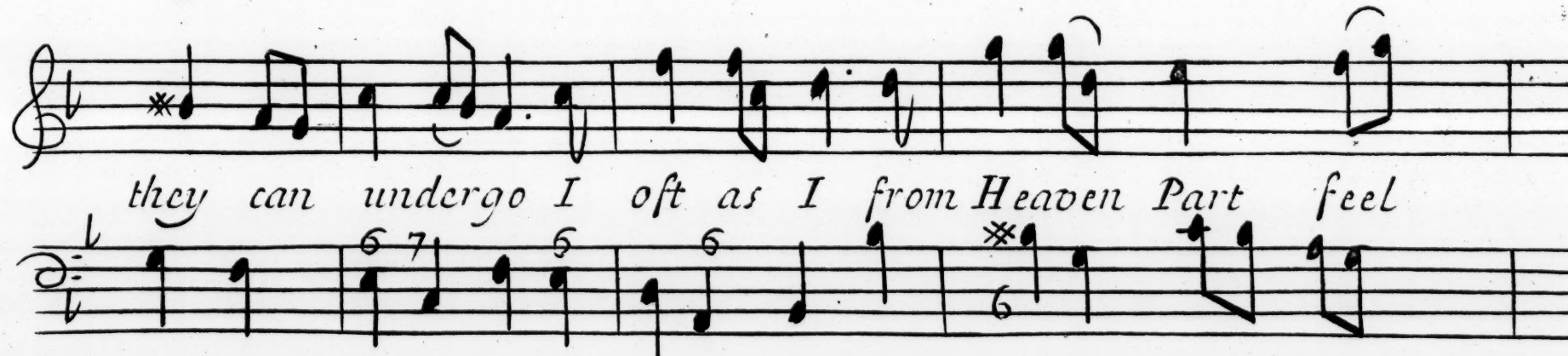
From hopes of Bliss drive to Dispaire more wretched then the



Damned are, I prove ten Thousand Hells a Day, which torture Still a



Sev'rall way They when departed Surely know the worst that



they can undergo I oft as I from Heaven Part feel



new Afflictions Plague my Heart

*Then make me not in terrour live
But Death or Life once frely Give
Fair Object of my wondring Eyes
So just a Grant but you denys
In Mercy Pray behold my State
And teach me my extremest Fate
And to abate my deep Dispaire
Apear more Settled or les faire*

*How unconcernd she hears my Moan
She wanting Love respectth none
My hopes and fears She vary's Still
And when least Bleat^t tis 'gamst her will
Soe Cold repulses as I have
Eclip's the favours that I Crave
If Love can melt your Frozen Brest
In pittty now tho late expres^t*

A. 2. Voc.

(XIV)

Give no more, haples Strephon, give no more for Amoret your Sorow is
give no more, haples Strephon, give no more for Amoret your Sorow is

not gon. Remote tho far She lives whom I adore. She has not left me hear
not gon, remote tho far remote tho far She liv's who I adore. She has not left not left me hear

alone: For when a Lover Seems to goe. he only bids himself a dieer. his Soule
alone: For whē a Lover seems to goe, he only bids only bids himself adiee. his Soul & Bo-

and body never part. for he lives really. for he lives really, where he
dy never never part, for he liv's really. for he liv's really. really, where he

(XV)

left his heart for he liv's really where he left his heart for he liv's really where he

left his heart for he liv's really really where he left his heart for he liv's really really where he

left his heart No more will I my Passiō hide tho' too presuming

left his heart it appear when long despair a heart has try'd what

other torment can it fear unlov'd of her I would not live nor dye till Shee the

Sentence give unlov'd of her I would not live nor dye till Shee the Sentence give

Why Shoud the faire offended be
If vertue Chames in Beautys dres
If where so much divine I see
My open vows the Saint confess

Awak'd by wonder in her Eys
My former Idols I despise
Awak'd by &c.

(XVI)

Dye wretched Lover Damon cry'd as

he walk'd near a Rivers Side Phillis takes pleasure in my Pain, noe

ease can I from absence gain I've try'd all Cures I've

try'd all Cures but Death in vain I've try'd all Cures I've try'd all

Cures I've try'd all Cures but Death In

in

You murmuring Strēmes who seem to bear
In my uncomon Greif a Share
When on your Banks the Cruell Maid
Forgetting me is careless Laid
Tell how I dy'd tell how I dy'd in Blesing her
Tell how I Lov'd tell my Dispaire
Tell her my Fate Deserves a Tear

(XVII)

You have enough Disdain'd a wretch, By passion made too tame,
 that at occasion nere d rst Catch, or' with Discretion blame:
 all this he knows yett our Resistles fate, Mak's Lines of Love,
 mak's Lines of Love, run Paralleld with hate,

Reason this folly dos: accuse.

And proffers me her Aide.

Which after all I Still refuse.

And in my rage upbraide.

For I by Love am ty'd soe fast to thee.

I'd bind my Heart, I'd bind my Heart, again were it sett free,

3
Your Beavty first allur'd wth Rays.

And hopes to see you kind.

But now Ile Languish out my Days.

For your more Conquering mind.

Since I cant become the Object of your care

Bless me thus far, Bless me thus far, and make me last Despaire

(XVIII)

I Lovetho I dis-pair. what cruell

Pain Still to persue Still to persue In Vain wher hopes Re-

main all comfort is not gon. But I allar But I A =

las have none, not all my torment Can her pittty move, her

Scorn Encreases her Scorn Encreases with my love yett to y^e Grave

must my Paishon bear. I love tho I Dispair I love tho I Dispaire.

(XIX)

The David who Justly Heavens Roth Sustain, are suffred to complain But

I'm deny'd the wretches last y' wretches last Relieff forbid to

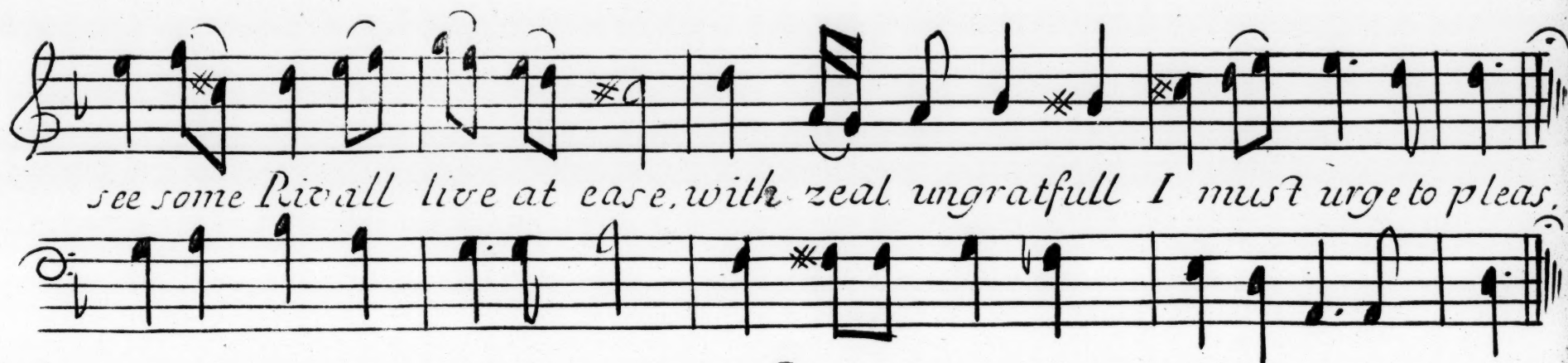
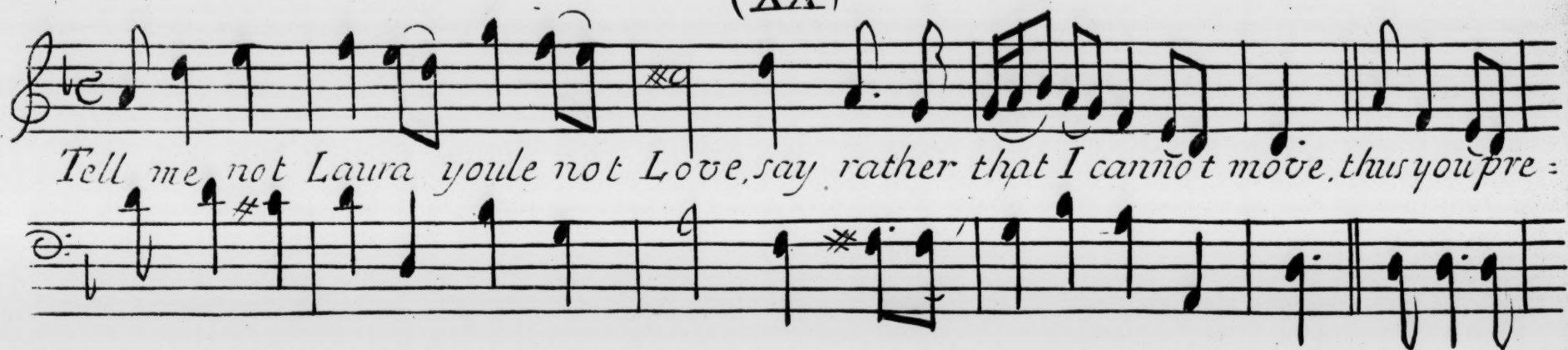
tell my Greif, tho' well she knows Soe Awfull is my Flame I

dare noe other, I dare noe other, favour Claim, But only

Save, I may Somtimes declare, I love tho' I Dispair

I Love tho' I Dispair.

(XX)



2

In these concerns Imposturs sure,
Make Faithfull Hearts y^e worst endure.
Nature that Beauty gave ner ment,
To torture what it wou'd content,
Instruct me then who tis you Love that I,
May Perish at her feet that wont comply.

3

Worthles and light O lett him prove,
Faithles and most unfilt for Love.
Caution in Change may he nere use,
But still want judgment how to choose,
May Iust Resentment turn you Penitent,
And when tis past Redres live to repent,

(XXI)

Enjoy Resistless faire your Right, shed Round your Beames of
Ruling Light, whilst lesser heats doe all retire in Homage to your
Noble fire. But lett your Light be kind & warm, not Such feirce
Beams as only harm Triumph not only to defeat; but Cherish
or recall your heat

Lest wee have reason to dispraise
The unkind bounty of your Rays
Thus dos the Black and Sullen Moore
Revile that light he Shoud adore
And for that wealth he dos possess
By the warme Sunn that dos him bless
He only Curses dos return
Because bestow'd by Rays that Burn

(XXII)

Ah cruell Delia charming faire my last De

sire my only care Since endless Pain nor humble Love nor

tender Sighs nor Tears can moue Oprest with Grief your

Damon dy's who cant endure a Life which you despise I

Dy I Dy your unjust hate has Broak a Heart it could not

Cure your Smiles may giue a hapyer fate but not more

(XXIII)

Faithfull Uows procure In Love and wary wee Equall

fortunes try The Fopps and Cowards Scape the Bra

ue the Braue and constant Dy the Fopps & Cowards scape

6 the Brave the Brave and constant Dy

(XXIV)

Saw Calista t'other Day she Askid mee if I found decay Noe Noe

Noe Noe Noe Said I Noe Noe Noe Noe Noe Said I Iv'e seen Iv'e seen y^e

Death of Kings But still my Life shall prove there are on

Earth ther are on Earth but two Immo

rtall things your Beauty Beauty and my Lovether are but two Im

mortall things your Beauty & my Lo = ve ther are on

(XXV)

Earth but two Im-mor-tal things your Beau-ty

Beauty and my Lo-ve your Beauty and my Love

your beauty and my Love

adagio.

(XXVI)

Ah Cruell Fortune must I feele againe your ancient

Mischief & my wonted Paine. your Ancient Mischief. & my wonted paine.

unequall Fate: so Thrifty, Thrifty, Thrifty of thy blifs

Must I But see then Loose my happiness must I but see Must I. But

See then Loose my happines must I But see then Loose my

happyness must I but see must I but see then Loose my happyness

allegro.

(XXVII)

The Sun dos Iustly Share the Day & Night & gives all

climes an equall dole of Light. and gives all Climes an equall dole of Light

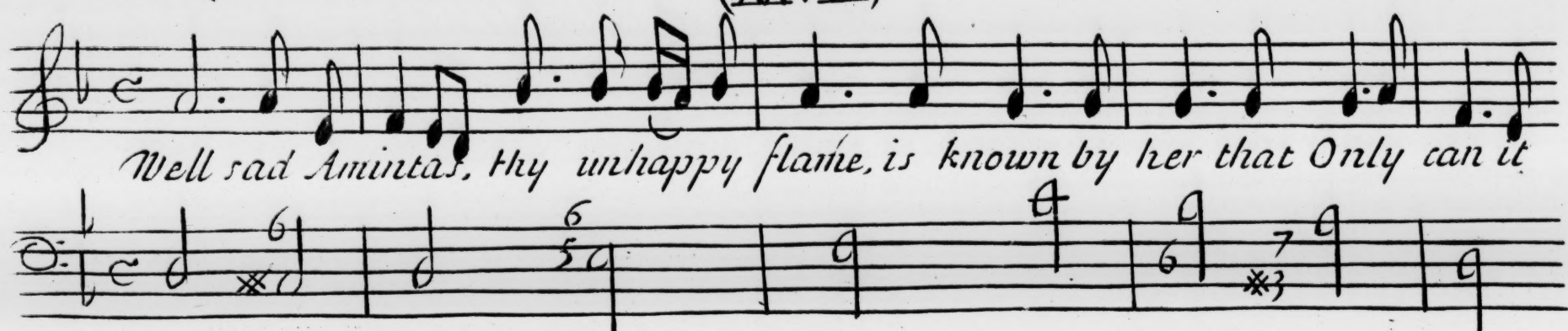
But oh how Little of my time does ly within y^e Blessings of Asterias Ey

Most part is dark & what I have of Day makes hast as if it had no mind to

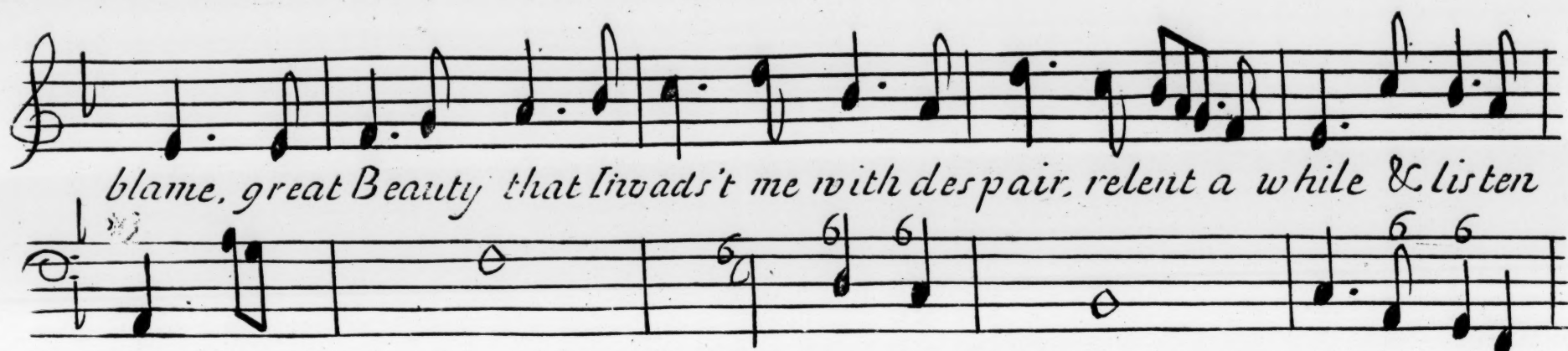
Stay & so I suffer Fates unequall Course of a Long absence & a Short Converse.

& so I suffer Fates unequall course of a long Absence & a Short Converse

(XXVIII)



Well sad Amintas, thy unhappy flame, is known by her that Only can it



blame, great Beauty that Invads't me with despair, relent a while & listen



to my Prayer I com not to Implore Relief prolong my pain Augment my



Grief th' ambitious Aim of my Submissiue heart, is you'd endure my pre-

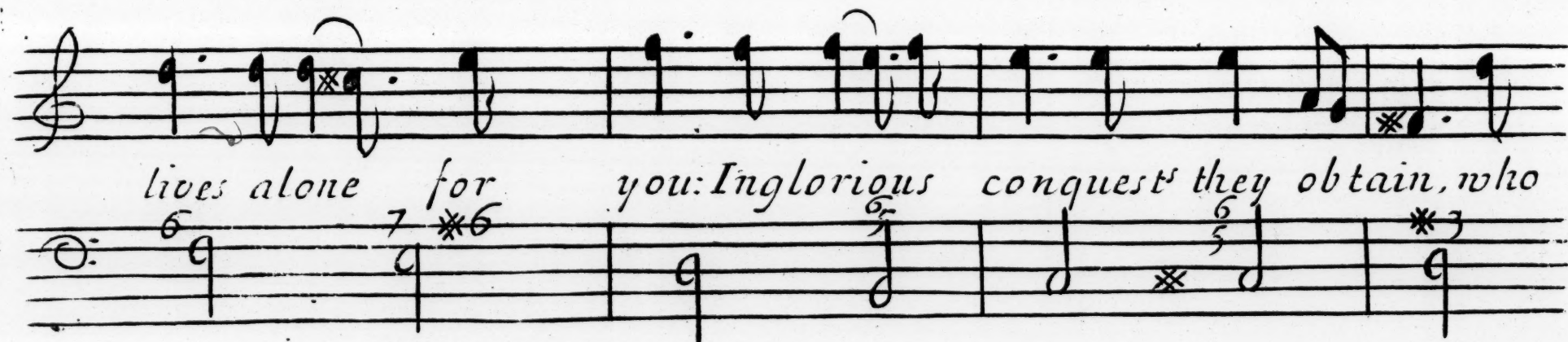
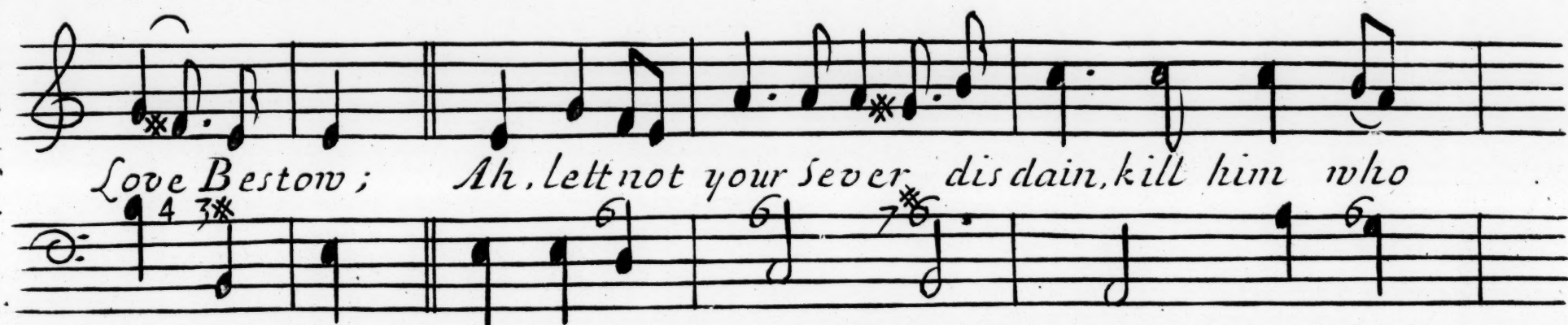
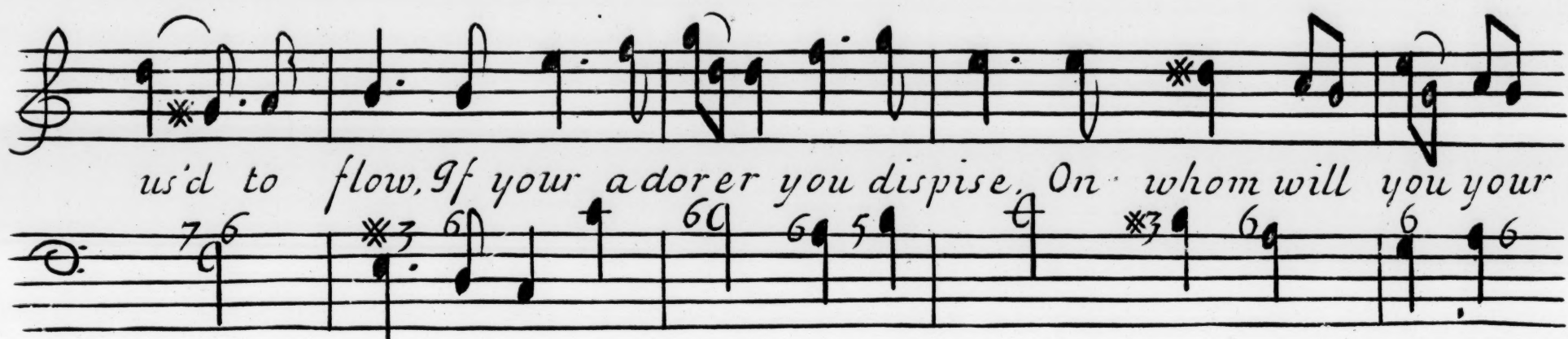
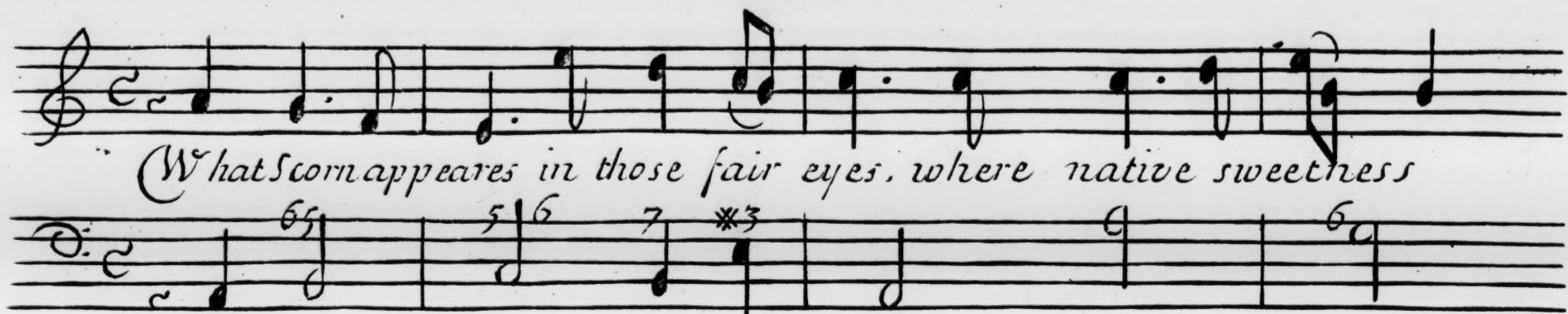


sence not depart, Oh let me this Slight comfort ever tast Oh let me



this Slight Comfort this slight comfort ever tast, A full reward for all my sufferings pas

(XXIX)



Wellcom to thirsty feilds kind Showrs
 To cheerfull Birds the Morning Light
 Returning Suns to withring flowers
 To me the charming Celas sight
 The Fluds against their Streames may turn
 The Gods may cease to be Obey'd
 But thinke not cruell Nymph your scorne
 Can quench the flames your beauty made

A. 3. Voc.

(XXX)

Three staves of music for voices. The lyrics are: "You have y^e Conquest, y^e Conquest won, your Lover is by Con-". The music is in 3/4 time. The first staff is for Soprano, the second for Alto, and the third for Tenor. The lyrics are written below each staff.

Three staves of music for voices. The lyrics are: "stan-cy un-don; But sure a Triumph cannot Glorious be, for". The music is in 3/4 time. The first staff is for Soprano, the second for Alto, and the third for Tenor. The lyrics are written below each staff.

Three staves of music for voices. The lyrics are: "such, for such a cruell Victory. But sure a Tri". The music is in 3/4 time. The first staff is for Soprano, the second for Alto, and the third for Tenor. The lyrics are written below each staff.

(XXXI)

umph Tri-----umph cannot Glorious be for such A Cruell

umph Tri-----umph can not Glorious be for such A Cruell

umph Tri-----umph can not Glorious be for such A Cruell

vic to ry for such A Cruell vic to ry unhap py you shoud any any

vic to ry for such A Cruell vic to ry unhap py you shoud any any

vic to ry for such A Cruell vic to ry unhap py you shoud any any

powr shoud any powr Abo-----ve Re veng y wrong Reveng y wrong of Ill

powr shoud any powr above Re veng y wrong Re veng y wrong Reveng y wrong of Ill

powr shoud any powr above R. veng y wrong Re veng y wrong Reveng y wrong of Ill

Turn over.

.. = requited Love unhapy you shoud any pow'r a bo...

= requited Love unhapy you shoud a-my pow'r above Re-venge^e y wrong^s of Ill

= requited Love unhapy you shoud a-my pow'r above Re-venge the wrong^s of Ill

6 8 7 * 3 * 3 6 6 7 6 * 3 * 3 6 5 6 4 3 4

-----ve Re-venge the wrong^s of Ill requited Lo-----ve of Ill

requited Love Re-venge^e y wrong^s of Ill requited Love reuenge^e y wrong^s of Ill

requited Love Re-venge the wrong^s of Ill requited Love Re-venge^e y wrong^s of Ill

6 5 6 4 3 * 3 * 3 * 3

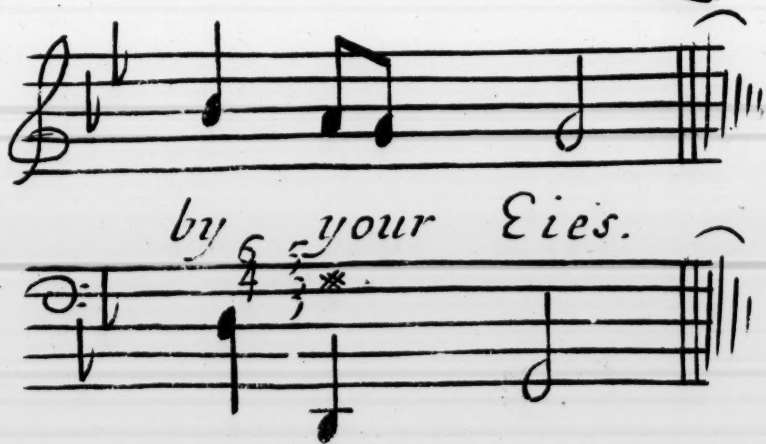
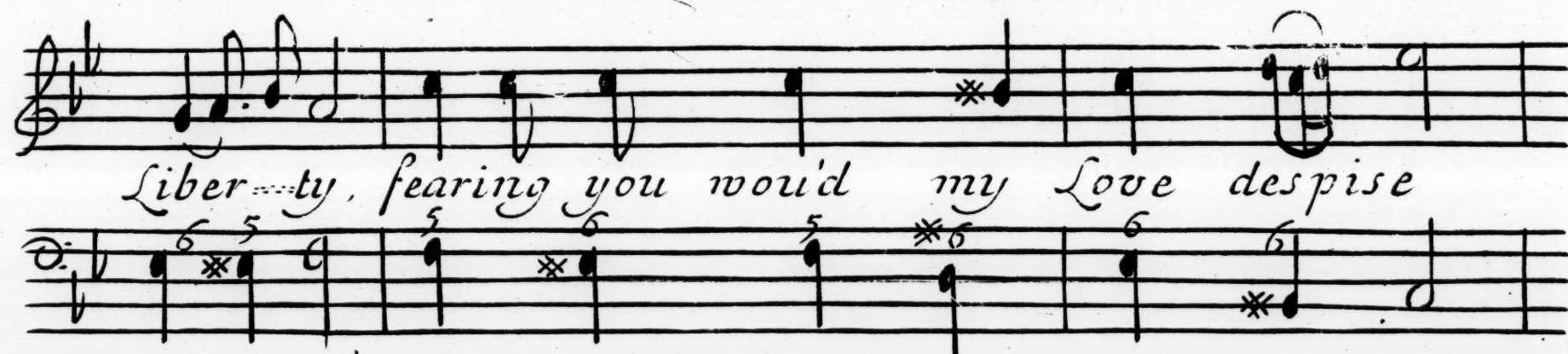
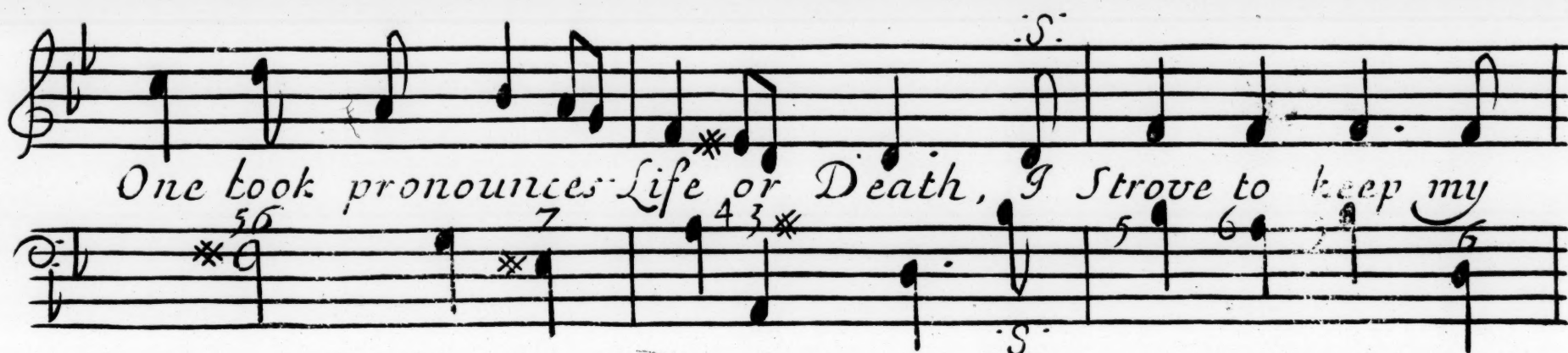
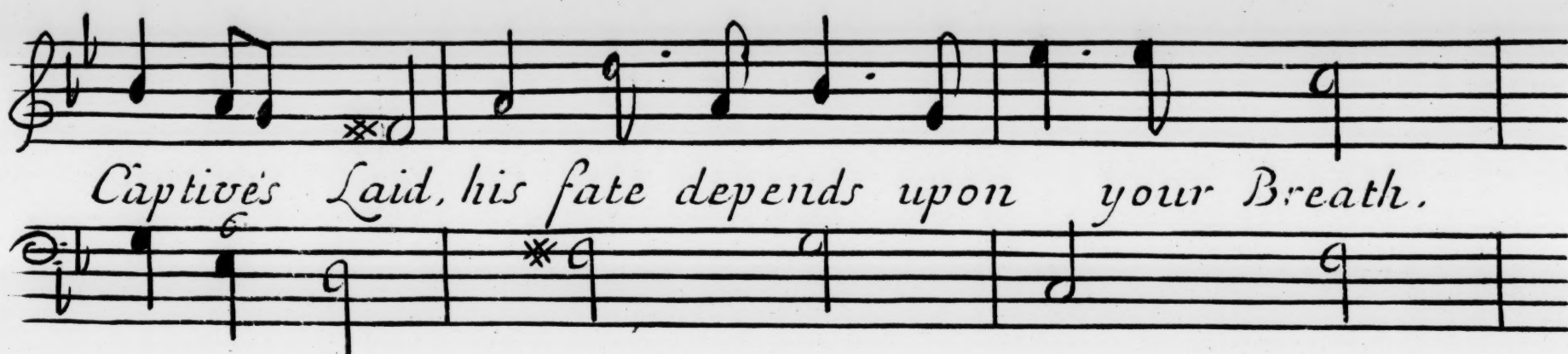
requited Love Re-venge the wrong^s of Ill requited Love

requited Love Re-venge^e the wrong^s of Ill requited Love

requited Love Re-venge^e y wrong^s of Ill requited Love

6 * 3 * 3 * 3 * 3 * 6 4 3 *

(XXXIII)



The Noble Victors Quarter give
And lett ther Slaves in pity Live
Thus when you shall your Conquest grace
Chain'd att your feet I beg my Place
Then you my different thoughts shall know
From Slaves In other triumphs shewn
Those wretchs sad & Blushing goe
I pleas'd and proud as on a Throne

(XXXIII)

Celinda with Inocence Beauty &

wilt Every Sence does Intrade & my Reason perswade and with

Pleasure Compells me my freedom to quit tho my Tongve has pre

tended to serve & adore I find my Heart nere was in Earnest

before ; tho my Tongve has pretended to serve & adore I find my Heart

ner'was in Earnest before but so bright are her'

(XXXIV)

Channes all my hopes I distrust my want of desert makes my

Jealousy Just if the joyes her Eyes promised neire must obtaine let em

quickly determin my doubts by disdain I am none of those fooles who can

sight and complaine but if she can betray me my fate let me meet let me

live in her Armes or Dye att her feet but if she can betray me my fate let

me meet let me live in her Armes or Dye at her feet.

Finis

ff

These following luncs are I say:
Lat. say at my Lord's dinner
Every day — — — — —
by The Wm. bps. Treganick

